

# WNY YOUNG

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# WRITERS' STUDIO

## Residency Program

Facilitated by Angela Stockman, Founder of the WNY Young Writers' Studio  
and

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<http://wnysummerstudio.wordpress.com>

## **Today.....**

Teachers will gain an overview of the WNY Young Writers' Studio model, assess their needs as teachers of writing, and develop processes and strategies that will support them in their work with young writers.

## **This afternoon.....**

Teachers are invited to join a conversation about the use of social networking tools in education, including an exploration of how the teachers and young writers in Studio use Ning, Facebook, Twitter, and other applications to remain connected to our community.

*All resources from our work this week are available online at <http://tinyurl.com/6jqoft>*

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### **Prologue:**

Please take some time to peruse the quotes that are scattered around the room.

Pick up a few that resonate with you the most.

Why did you select them?

# Snapshots of the WNY Young Writers' Studio Community

## Our Vision

We believe that all people are born writers and that the act of writing enables us to communicate our needs, raise our voices, connect and learn from others, and heal our lives as well as the world. At Studio, we learn how to honor and support the writer in everyone, because writers change the world.



## Who We Are

Each of us is a student and a teacher of writing. We come from different school and home communities. We seek diversity in membership and celebrate the rich perspective that our varied passions, experiences, and

expertise provide. Every member of our community contributes to the vision and the mission of the work that we do.



## More Than Words

Our growth as writers is evidence of our attention to specific Dispositions of Practice, which include: courage, perseverance, understanding, expertise, collegiality, and reflection. We seek to strengthen our commitment to the Dispositions by setting purposeful goals around them and measuring our growth in these domains throughout each year of our fellowship. Our relationship with Communities for Learning: Leading Lasting Change® provides us a greater opportunity to learn and gain inspiration from students, writers, and teachers across New York State who have enjoyed rewarding careers and served others in significant ways as a result of their commitment to the same ideals. The Dispositions of Practice were first identified by this community, and we are proud to have the support and encouragement of such gifted and giving people.



## Shaping the Future of Writing, Learning, and Teaching

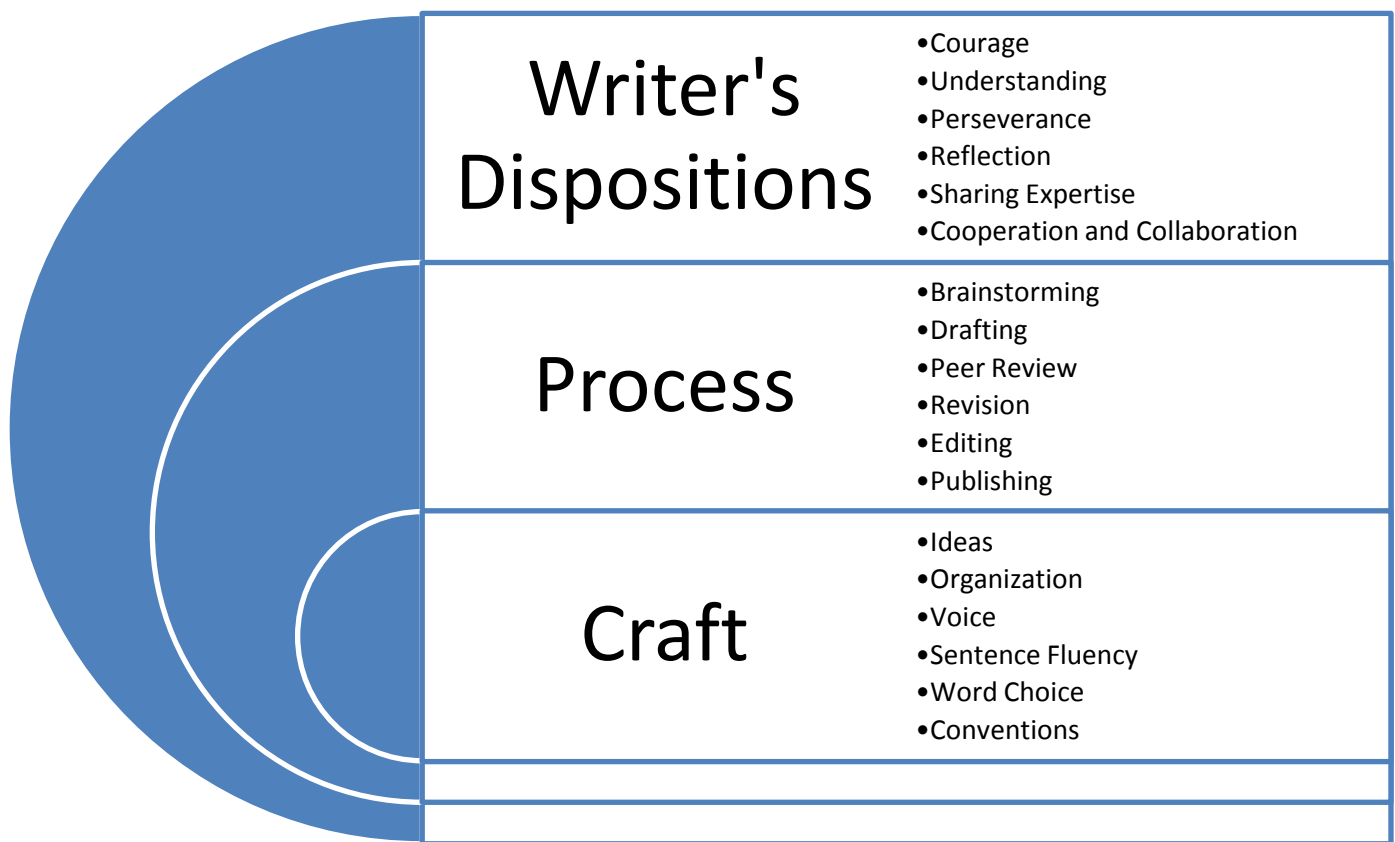
Those who join Studio return to their communities and their schools increasingly confident in their abilities to produce and inspire meaningful writing. We work toward a future where all students are teachers and every teacher is a student. In Studio, all learning is driven by passion, informed by the collective expertise of our group, and nurtured in safe spaces where everyone is able to take the risks that are a necessary part of becoming true writers.



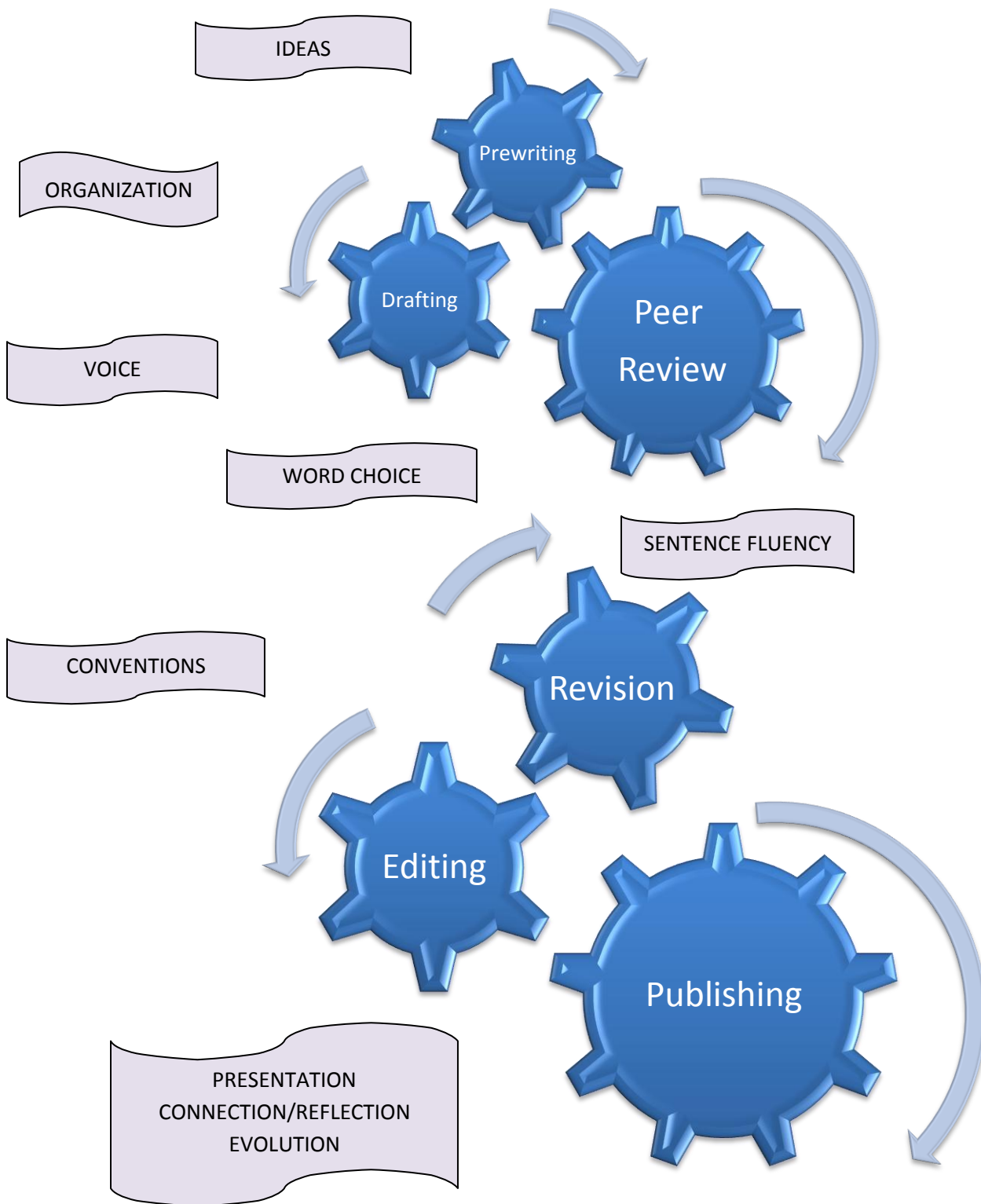
## The WNY Young Writers' Studio Model

Our work together begins as we each define a vision of the writer we hope to be and the work we hope to create.

Our effort to embody certain dispositions inspires a more purposeful use of the writer's process and the deeper development of craft.



# Writing is a Recursive Process



# Beyond Grades: Realizing the Full Potential of Analytic Rubrics

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## **Analytic rubrics are not simply teacher tools. They are designed to support students.**

- ✚ Prior to designing your rubrics, define the purposes and objectives of your assessment. Consider how your assessment supports the essential questions and enduring understandings that your students have been challenged to explore.
- ✚ Articulate criteria for each defined objective.
- ✚ Stop and reflect:
  - Have you provided criteria for each objective?
  - Have you inadvertently included criteria that are unrelated to your objective?
- ✚ Involving your students in the process of rubric design deepens their understanding of what quality work looks like.
- ✚ Distributing rubrics as tasks are assigned allows students to focus on what counts. It also allows them the opportunity to reflect on their performance and monitor and adjust their work in-process. Consider making this an expectation, and check to see that students meet it.
- ✚ Use your rubrics to develop models, identify mentor texts or samples, and plan think-alouds.

## **Quality analytic rubrics are inclusive of the unique abilities of the students in your classroom.**

- ✚ Although common rubrics may be designed to define quality as it relates to specific grade level expectations, ensure that the ability levels of all of **your** students are represented on the rubric by including criteria dimensions for students below and above grade level.
- ✚ Students may use these rubrics to continually benchmark their own progress and focus on the criteria that must be fulfilled in order to move performance to increasingly higher standards.

## **Analytic rubrics provide a framework for deep reflection and self-assessment.**

- ✚ Students can use rubrics to reflect upon areas of strength, areas of weakness, and the criteria for each objective.
- ✚ Teachers are challenged to think critically about the purposes and objectives of their assessments as well as the criteria that define them when they commit to using rubrics.
- ✚ Rubrics also provide teachers criterion-specific data that can inform their instruction and allow them to leverage student strengths to address weaknesses.

## **Analytic rubrics can significantly enhance the quality of teacher, peer, and parent feedback.**

- ✚ Analytic rubrics relay the criteria around which meaningful conversation and peer review can occur.
- ✚ They help address paper load issues that often prevent teachers from providing consistent, immediate, and criteria-based feedback.
- ✚ When parents understand expectations clearly, they can coach their children more effectively at home and inform their self-assessment processes. Rubrics also minimize the frustrating effects of miscommunication around expectations and objectives.

## **EXPLORING HOW THE DISPOSITIONS OF PRACTICE INFLUENCE THE WORK OF WRITERS**

As you move through each station, connect your growing understanding of these dispositions to examples from own teaching life. Reflect on how you might make use of the resources provided. Consider what you might add, and be prepared to share with your colleagues.

### **Writers Strive to Understand**

- They are curious about what it means to be a writer or to create good writing
- They develop questions about these ideas and work hard to find answers to them
- They talk with others about their curiosities and discoveries
- They do research to learn more

### **Writers Strive to Persevere**

- They take their time as they move through the writer's process, reflecting for a period of time before rushing to finish their work.
- They do not publish their work until it is the best that it can be.

### **Writers Strive to be Courageous**

- They are willing to discuss things that make them uncomfortable in appropriate ways.
- They are willing to feel the discomfort that comes with needing to change, learn, and grow.
- They seek out new responsibilities and challenges.
- They don't give up when writing process becomes hard.

### **Writers Strive to Reflect on What They Do**

- They share their thinking and their work in order to evaluate it
- They set goals in order to assess their own progress and understand themselves
- They produce new work that is the result of what they've learned from previous work

### **Writers Strive to Develop Their Expertise**

- They grow and shape their knowledge and their skills as writers
- They share what they are learning and what they know with other writers in order to help them grow as writers
- They consider the needs of their audiences and their community and work to meet them

## **Writers Strive to Cooperate and Collaborate With Others**

- They learn from and with others
- They act on the belief that learning and working with others helps them grow as learners, writers, and people
- They publish writing that results from collaborative learning and problem solving
- They approach publishing as an additional opportunity to learn, rethink, and revise



**Considering Writer's Craft**  
**WNY Young Writers' Studio**

IDEAS	WRITER'S VOICE	ORGANIZATION
<p><b>EXPERIENCED</b> _____</p> <p>My writing is fascinating. It sparks my readers' curiosities.</p> <p>My message is meaningful and focused.</p> <p>I show rather than tell.</p>	<p><b>EXPERIENCED</b> _____</p> <p>My writing has a unique flavor. The reader can hear me or my speaker in this piece.</p> <p>The tone of my writing expresses my feelings or those of the speaker I created. I really move my readers.</p> <p>I use details that add emotion and reveal age or geographic location or historical setting.</p>	<p><b>EXPERIENCED</b> _____</p> <p>My writing unfolds in a compelling way.</p> <p>I grab the reader's attention right from the start, build interest throughout, and end in a way that satisfies the reader.</p> <p>I add details and clues in just the right places.</p>
<p><b>DEVELOPING</b> _____</p> <p>My writing is descriptive. It provides details about my topic.</p> <p>My message is taking shape, but I'm still not completely clear about what it might be.</p> <p>I tell rather than show.</p>	<p><b>DEVELOPING</b> _____</p> <p>My writing focuses more on telling rather than showing, and as a result, the reader doesn't hear me or my speaker as much in this piece.</p> <p>Some feelings are expressed, but my readers won't react to what I've written in any way.</p> <p>I add some details that reveal emotion, age, or geographic location or historical setting.</p>	<p><b>DEVELOPING</b> _____</p> <p>My writing unfolds in a predictable way.</p> <p>My writing has a clear beginning, middle, and end.</p> <p>Some of my details seem out of place. I may spend too much time focusing on one part of my work, or I may rush through others.</p>
<p><b>BEGINNING</b> _____</p> <p>My writing is vague. I don't know enough about my topic yet.</p> <p>My message is confusing. I'm still thinking-aloud on paper.</p> <p>Missing details make it hard for my reader to picture what I'm saying.</p>	<p><b>BEGINNING</b> _____</p> <p>I don't know enough about my speaker or my own thoughts yet, so readers can't connect to a voice of any kind.</p> <p>It seems that I don't have any feelings about this topic.</p> <p>I don't include details that reveal mood, age, geographic location, or historical setting.</p>	<p><b>BEGINNING</b> _____</p> <p>My writing lacks organization. It's confusing.</p> <p>My writing doesn't include a hook, the body of my work may be jumbled, or my conclusion might be rushed or missing.</p> <p>Details are missing or out of place.</p>

WORD CHOICE	SENTENCE FLUENCY	CONVENTIONS
<p><b>EXPERIENCED</b> _____</p> <p>My writing includes rich, precise words.</p> <p>My readers are able to see, feel, and hear exactly what I intended them to.</p> <p>The words that I choose help me to show rather than tell. They also create a strong voice for my piece and enhance organization and sentence fluency.</p>	<p><b>EXPERIENCED</b> _____</p> <p>My writing is meant to be read aloud. It sounds wonderful!</p> <p>I vary my sentence structure on purpose. Each flows into the next, which keeps my readers interested.</p> <p>All unnecessary details have been removed.</p>	<p><b>EXPERIENCED</b> _____</p> <p>My writing is nearly free of all errors in spelling, punctuation, and mechanics.</p>
<p><b>DEVELOPING</b> _____</p> <p>My writing includes correct words.</p> <p>My words may not capture my reader's attention. They aren't striking or specific to my purpose.</p> <p>My words might be over-used or too flowery.</p>	<p><b>DEVELOPING</b> _____</p> <p>My writing is predictable. When I read it aloud, it sounds like a report.</p> <p>Most of my sentences follow the same pattern.</p> <p>I have used more words than I needed to.</p>	<p><b>DEVELOPING</b> _____</p> <p>My writing includes some errors in spelling, punctuation, or mechanics. They don't make it hard for my reader to understand what I am trying to say, though.</p>
<p><b>BEGINNING</b> _____</p> <p>My writing includes misused words.</p> <p>My readers might struggle to understand exactly what I meant when I used certain words. Others may be so vague that my reader may not be able to see, hear, or feel anything.</p> <p>I use the same words over and over again.</p>	<p><b>BEGINNING</b> _____</p> <p>My writing is difficult to read and understand. This makes it hard to read aloud.</p> <p>I have a hard time telling where sentences start and stop. There are fragments and run-ons.</p> <p>I use inappropriate words in this piece.</p>	<p><b>BEGINNING</b> _____</p> <p>Spelling, punctuation, or mechanics errors make it difficult for my reader to appreciate my message.</p>

**COMMENTS:**

## Assessing the Dispositions, Process, and Craft of Writers

	Experienced	Developing	Beginning
<b>Dispositions</b>	<p>--My curiosities about what good writing is and what good writers do help me grow as a writer, and I use what I learn to help others.</p> <p>--I participate in peer review, eagerly revise my work, and produce final drafts that demonstrate tremendous growth in my craft and process.</p> <p>--I take risks and try difficult things as a writer. I am willing to ask questions and show what I don't know in order to grow. I'm willing to learn from those who are different from me and those I may disagree with.</p> <p>--I reflect on my own work, set and revise my own goals, and speak about the effect that reflection has on my growth.</p> <p>--I eagerly share my expertise with others, but I know I still have much to learn. I take steps to keep learning.</p> <p>--I create opportunities to learn from and with others. I grow as a result of the collaborative work I do.</p>	<p>--I study what good writing is and what it means to be a writer when I'm expected to, in order to get a good grade.</p> <p>--I revise when I'm expected to. My final drafts are well-edited, but there are few real changes in what I'm saying or how I'm saying it.</p> <p>--I will take on new writing challenges when it is expected of me. I will ask questions and show what I don't know if others go first. I'm willing to listen to what everyone has to say, but I may contribute less.</p> <p>--I set my own writing goals and reflect on my progress when I'm asked to.</p> <p>--I share what I know with those who have similar interests or those I feel closest to.</p> <p>--I seek opportunities to discuss the writing process and my work with others, and I offer support to others without being asked.</p>	<p>--I'm not clear what good writing is or what good writers do just yet. I wait for others to tell me what to do.</p> <p>--I rush to get my work done quickly, and most of my final drafts are the same as my rough drafts.</p> <p>--I'm reluctant to take on new writing challenges, share my work, or learn from those who are different from me or who I might disagree with.</p> <p>--I need questions or prompts in order to reflect on my work. I struggle to set reasonable goals.</p> <p>--I don't like to share what I know or do with others. I don't find or make the time to continue learning. I rely on what I've already learned to complete my work.</p> <p>--I prefer to work alone and will only work with others when asked.</p>

Writing Process	<p>--I invest myself in brainstorming, taking the time to generate a wide range of ideas before pursuing one.</p> <p>--As I am drafting, I intentionally create a purposeful voice for my piece, and I consider how to organize my work best.</p> <p>--I participate in peer-review by providing feedback in strategic ways.</p> <p>--My work reflects deep revision of thought and process.</p> <p>--I seek to publish my work in a variety of venues.</p>	<p>--I brainstorm when it is expected of me and select the most predictable and acceptable idea.</p> <p>--My drafts follow an organizational structure provided to me by others. I'm still trying to decide how my speaker should sound.</p> <p>--I ask others to tell me how to improve my work.</p> <p>--Improvements in my work are mostly around conventions and organization.</p> <p>--I publish my work when I am asked to do so.</p>	<p>--My writing is usually based upon my first thoughts and ideas.</p> <p>--My draft answers the question or prompt provided to me, but it may be disorganized or lack appropriate voice.</p> <p>--My final copy is nearly identical to my rough draft.</p> <p>--My final copy isn't ready for publication yet.</p>
Ideas	<p>--My writing is fascinating. It sparks my readers' curiosities.</p> <p>--My message is meaningful and focused.</p> <p>--I show rather than tell.</p>	<p>--My writing is descriptive. It provides details about my topic.</p> <p>--My message is taking shape, but I'm still not completely clear about what it might be.</p> <p>--I tell rather than show.</p>	<p>--My writing is vague. I don't know enough about my topic yet.</p> <p>--My message is confusing. I'm still thinking-aloud on paper.</p> <p>--Missing details make it hard for my reader to picture what I'm saying.</p>
Writer's Voice	<p>--My writing has a unique flavor. The reader can hear me or my speaker in this piece.</p> <p>--The tone of my writing expresses my feelings or those of the speaker I created. I really move my readers.</p> <p>--I use details that add emotion and reveal age or geographic location or historical setting</p>	<p>--My writing focuses more on telling rather than showing, and as a result, the reader doesn't hear me or my speaker as much in this piece.</p> <p>--Some feelings are expressed, but my readers won't react to what I've written in any way.</p> <p>--I add some details that reveal emotion, age, or geographic location or historical setting.</p>	<p>--I don't know enough about my speaker or my own thoughts yet, so readers can't connect to a voice of any kind.</p> <p>--It seems that I don't have any feelings about this topic.</p> <p>--I don't include details that reveal mood, age, geographic location, or historical setting.</p>

<b>Organization</b>	<p>--My writing unfolds in a compelling way.</p> <p>--I grab the reader's attention right from the start, build interest throughout, and end in a way that satisfies the reader.</p> <p>--I add details and clues in just the right places.</p>	<p>--My writing unfolds in a predictable way.</p> <p>--My writing has a clear beginning, middle, and end.</p> <p>--Some of my details seem out of place. I may spend too much time focusing on one part of my work, or I may rush through others.</p>	<p>--My writing is very confusing. Readers struggle to make sense of it.</p>
<b>Word Choice</b>	<p>--My writing includes rich, precise words.</p> <p>--My readers are able to see, feel, and hear exactly what I intended them to.</p> <p>--The words that I choose help me to show rather than tell. They also create a strong voice for my piece and enhance organization and sentence fluency.</p>	<p>--My writing includes correct words.</p> <p>--My words may not capture my reader's attention. They aren't striking or specific to my purpose.</p> <p>--My words might be over-used or too flowery.</p>	<p>--My writing includes misused words.</p> <p>--My readers might struggle to understand exactly what I meant when I used certain words. Others may be so vague that my reader may not be able to see, hear, or feel anything.</p> <p>--I use the same words over and over again.</p>
<b>Sentence Fluency</b>	<p>--My writing is meant to be read aloud. It sounds wonderful!</p> <p>--I vary my sentence structure on purpose. Each flows into the next, which keeps my readers interested.</p> <p>--All unnecessary details have been removed.</p>	<p>--My writing is predictable. When I read it aloud, it sounds like a report.</p> <p>--Most of my sentences follow the same pattern.</p> <p>--I have used more words that I needed to.</p>	<p>--My writing is difficult to read and understand. This makes it hard to read aloud.</p> <p>--I have a hard time telling where sentences start and stop. There are fragments and run-ons.</p> <p>--I use inappropriate words in this piece.</p>
<b>Conventions</b>	<p>--My writing is nearly free of all errors in spelling, punctuation, and mechanics.</p>	<p>--My writing includes some errors in spelling, punctuation, or mechanics. They don't make it hard for my reader to understand what I am trying to say, though.</p>	<p>--Spelling, punctuation, or mechanics errors make it difficult for my reader to appreciate my message.</p>

**COMMENTS:**

## PEER REVIEW

- Which writing trait would the writer like to receive feedback on?
  - Read the writer's work, or listen as it is read aloud.
  - Take a few minutes to form your response.

## SHARE WARM FEEDBACK

No compliments!

Look at the rubric for the element of craft that the writer wanted feedback on.

Use examples from the writer's work to explain how the writing is strong.

In what ways did the writer achieve his or her goals?

## SHARE COOL FEEDBACK

No criticisms!

Look at the rubric for the element of craft that the writer wanted feedback on.

Help the writer think about how to improve the piece *by asking questions* like:

I wonder what would happen if....?

What did....?

Describe....?

I'm curious about....?

Did you think about.....?

Why....?

## Talking With Writers During Each Phase of the Process

### Ownership and Personal Needs: Conversations at the Start of the Process

Dispositions	Process	Craft	Community
What do you really believe in?	Tell me about your writing process. How is it unique? What works for you? What doesn't?	Look over your list of brainstormed ideas. Which ideas provoke the strongest feeling in you?	What are you passionate about doing?
What's important to you?	Which part of the process means the most to you?	Where is your voice strongest?	What do you do well? Who can you share that with?
Which experiences have been most meaningful in your life?	Which phase of the process are you most excited about?	What is your story? What is your truth?	How are you a valuable part of our community?
How can you make a difference?	Tell me about the kind of brainstorming you like to do.	Which part of your writing do you love the most?	What are you getting out of your work with other people?
What are you afraid of?	How do you like to draft your work? In pencil? On the computer? At a desk? Listening to music?	What are you proudest of?	Who gives you the most helpful feedback?
How can you overcome your fears?	Who gives you the best feedback on your work?	Where have you really grown in terms of writer's craft? What can you share with others about that?	Who inspires you?
What do you want to write about?	How does using the process affect your final product?		Who challenges you most?
What do you need to write about?	Which publishing opportunities excite you most?		What have you learned from connecting with others that you couldn't have learned on your own?
What do you hope to achieve by writing?	What have you learned that might help someone else?		What do you need from our community?
What do you need in order to meet your goals?			
What does your writing reflect about you?			
What are you eager to share with others about your work or learning?			

**What would you add?**

## Clarifying and Setting Goals: Conversations as the Process Unfolds

Dispositions	Process	Craft	Community
How can your writing and your work best reflect your values?	Where are you in the writer's process?	Which strategies are you using to create voice?	Whose perspective can help you most with this piece?
What do you need to learn more about in order to develop this piece?	Which part of the process could you revisit in order to improve your work?	How will you organize this?	Who has experience with this sort of writing? What will you ask them?
What confuses you? Who can help you clarify this confusion?	What are your next steps?	What will you do to improve word choice?	How can you share what you've learned with others in our community?
Who can you share this piece with?	Where did you rush? Where did you take your time as a writer? Which new goals can you set in light of this?	How do you check for sentence fluency? What can you do to improve it?	Who will you collaborate with on this?
Who will learn the most from your work, process, or thinking?	After participating in peer-review, what new goals have you set?	Which rules of conventions do you need to study and master? When will you do this? How?	What feedback, specifically, do you need to ask for? Who might best provide it?
Why are you writing this?	When will this be ready to publish?	Which idea is the most compelling? Why?	
How will you know that this piece is done?	How do you plan to publish your work?	Which genre supports your purpose the best?	
What do you need to do in order to create an "excellent" piece?			
Which dispositions do you need to focus on in order to do great work with this project?			

**What would you add?**



## Reflection: Conversations About What We've Learned and How We've Grown

Dispositions	Process	Craft	Community
How have you grown in your use of the dispositions?	Which parts of the process are easiest for you? Hardest?	Which Traits are developed best in this piece? Least?	What are you learning about yourself?
How do you feel about the amount of time and effort you put into this piece?	Which part of the process is most important to you? Why? Least? Why?	What sort of learning helps you understand a trait best? Definitions? Rubrics? Models? Coaching? Feedback?	What are you learning about others?
What was most uncomfortable for you? How did you handle that discomfort?	How willing are you to investing yourself in the entire process each time you write?	What makes something a good idea?	What are you learning about writing within a community?
What did you learn from others? What did they learn from you?	Which parts of the process do you need better strategies for?	What is good writing?	What has been your greatest contribution to this community?
What are you discovering about your writing? Your thinking?		What do good writers do?	What is the greatest thing you've gained from being a part of this community?
How does reflecting in this way help you?		How does genre affect message? Mood?	What can you do to help the community grow?
How can we look at this from a different angle?			
Which stories are you telling? Which ones are you avoiding? Why?			

**What would you add?**

## **Receiving Sustained Support**

### **Join Our Online Community:**

<http://studioinresidence.ning.com/>

### **Studio Wiki:**

<http://tinyurl.com/6jqoft>

### **Email:**

[stockmanangela@gmail.com](mailto:stockmanangela@gmail.com)

### **Blog:**

<http://www.angelastockman.com/blog>

### **Twitter:**

angelastockman

### **Facebook:**

WNY Young Writers' Studio

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